The EDISON KINETOGRAM

VOL. 2 London Edition, March 1, 1911 No. 10

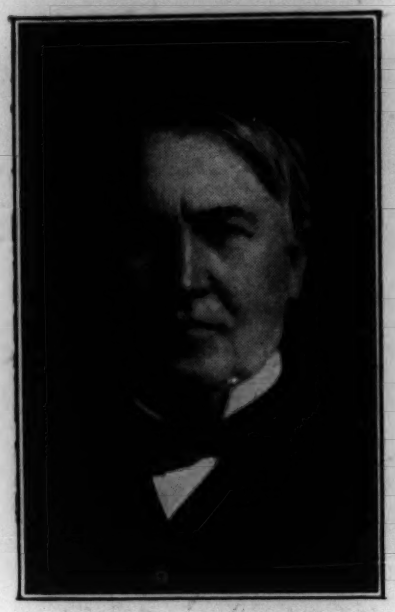
SCENE FROM

AN EVENTFUL EVENING

FILM No. 6741

EDISON FILMS TO BE RELEASED on Mar. 18th, 22nd, 25th & 29th, 1911

Vol. 2. MARCH 1, 1911. No. 10



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

To the Trade

COMMENCING with this issue of the KINETOGRAM the size will be increased to 16 pages.

The time has arrived when we believe this bi-monthly should be a more comprehensive medium of information to the trade about Edison Kinetoscopes and Films than was possible in the limited space of our past issues. We hope in this manner that its pages will furnish a wider opportunity to tell of our work, our aims and our products, and will thus bring the Edison organisation into closer touch with the Exchanges and Exhibitors.

In this connection we are fortunate in being able to print a message from the pen of Mr. Edison in addition to other new features of interest.

We particularly want the trade to feel that this publication is being issued for its benefit quite as much as it is for ours, and we hope that all receiving it regularly will co-operate with us in making each issue better than those that have gone before.

EDISON FILMS

To be released on Mar. 18th, 22nd, 25th & 29th, 1911

Edison Film No. 6738 **Copyrighted, January, 1911** **Released, March 18, 1911**

Code, VOMITAVANO **Approx. Length, 1000 feet**

With Interest to Date

By Rex Beach

(COMEDY-DRAMA)

THIS latest Rex Beach story is almost a companion piece to "With Bridges Burned," which scored so successfully a few months ago. Like its predecessor it deals with the business world and shows what good red blood, a good strong will, and youth and health can accomplish.

Hanford, a young engineer on construction work, is ambitious to succeed in business, and also to marry the daughter of his employer. A big contract comes up and he feels that if he can land it, his chances will be decidedly good with the father. The girl he has made sure of in advance. The big contract is the rebuilding of the Wiley plant. He calls upon the Wileys and they lead him to understand that there is a possibility of his getting the order. He goes to work and spends much of his valuable time in study and research and finally lays his plans before their force. When he has finished his exposition the Wileys thank him genially and bid him good-day. He is given to understand that he does not get the order, that they simply wanted to have their force see how a really good salesman went to work (and incidentally they have had their valuable points given them in structural engineering). Naturally Hanford is pretty sore and makes up his mind to get even.

The opportunity comes when he finds himself a rival of young Wiley for a big English contract in London. Wiley has letters of introduction and every pull; Hanford has nothing. But Wiley incautiously shows the girl, for whose hand he is also a rival, a cipher cablegram

to his father and she passes it on to Hanford. Then Hanford sees a way to beat Wiley, Jr., and get square with Wiley, Sr. In the office of the English syndicate having the contract to give is a clerk who strongly resembles Sir Thomas Drummond, the Chief of the Syndicate. Hanford makes a friend of this man and sends him to America, where he meets Wiley, Sr., and impersonates the Englishman of affairs so successfully that Wiley, Sr., takes his tip and cables his son to add fifty thousand pounds to their bid for the English contract, thinking that he is thereby adding this amount simply as graft for the Englishman.

Of course the result is that the contract is awarded to Hanford, and he returns to America on the same steamer with the disgruntled young Wiley. In the custom house, while waiting for their trunks to be examined, all the characters come together and Wiley, Sr., learns how he has lost the big contract and how Hanford has gotton square with him. Incidentally Hanford convinces his prospective father-in-law that he is not only a clever salesman, but a valuable addition to the family, and everything ends happily.

This is a good vigorous story, splendidly played by the Edison Company and out of the ordinary run of modern love stories. There is no doubt of its warm and hearty welcome by audiences all over the country.

Edison Film No. 6739 **Copyrighted, January, 1911** **Released, March 22, 1911**

Code, VOMITORIES **Approx. Length, 995 feet**

Uncle's Birthday Gift

(COMEDY)

UNCLE, a jovial old bachelor who is passionately fond of practical jokes, conceives the idea of sending a valuable necklace to his niece concealed in the pot of a rubber plant. The messenger boy to whom the old gentleman entrusts the plant, through an unfortunate mishap, loses it. The boy realises the importance of delivering a plant and buys one, but as he has only a 25 cents and all plants look alike to him, he buys a small fern and delivers it. The niece sees from the contents of the note that she has not received the proper plant, and she and her husband question the messenger boy until he confesses how he lost the original. After offering him a reward he promises to recover the plant.

The uncle arrives at an unexpected

moment and is immediately taken to another part of the house while the niece and her mother hurry to a neighbouring florist to purchase a rubber plant so as not to incur the old gentleman's displeasure. The newly acquired plant is quickly placed upon a pedestal in the drawing room near an open window, after which they go to fetch the uncle to show him the place of honour which the plant occupies. In the meantime the plant falls to the pavement below. The case now reaches a point of utter hopelessness, but at the critical moment the messenger boy, having displayed considerable skill as a detective, arrives with the original rubber plant and the valuable necklace reaches its intended recipient.

Edison Film No. 6740 **Copyrighted January, 1911** **Released, March 22, 1911**

Code, VOMITORIO **Approx. Length, 990 feet**

Mike the Miser

(DRAMA)

"MIKE the Miser" is a little district telegraph messenger boy who has won the soubriquet by his closeness, and the story deals with the reasons for this closeness and also with the trials which the title bestowed upon him forces into his young life.

We see him first in the office of a hospital asking for information as to an operation which shall restore his little crippled sister to health. Then follows the receipt of a letter from the hospital authorities, telling him that the sum of fifty dollars will be needed. This is a large sum for a small boy whose little income is the only means of support for his widowed mother and the aforesaid little sister. But he goes bravely to work to save the money and keeps it a secret. This is why he refuses to spend his money as the other boys do; to play craps, or to buy pop-corn or peanuts.

Naturally his fellow messengers resent his apparently stingy character and they dub him "Mike the Miser." They pin a placard on his back which reads: "*Mike the Miser. He never spends a penny. Don't give him a tip, he aint wuth enny.*" It is very badly mis-spelled, but it serves its purpose in the resultant discomfort to poor little Mike. A friendly policeman finally tells him of the sign and takes it off. Mike retains the placard and meeting two of the boys later, discusses the subject with them vigorously, the result being a fight in the snow in which Mike, despite his valour, gets decidedly the worst of it, the other boys considering that they have given only the

proper treatment to anyone as close-fisted as our hero.

And then follows an accident ; stepping off a street car Mike sprains his ankle and is laid up. Fearing to lose his job and thereby lose the chance of paying for the much desired operation, he writes a note to the Superintendent asking him to keep the job for him, and telling him how it happened that he is away from work and why he wants so much to retain the position. This letter falls under the notice of the largest boy in the office and creates in him a sudden change of heart. He shows it to the others and shame covers their small faces.

After a few seconds of remorse one of them gets a brilliant idea and producing an old worn pocket book, he shows how much money it contains and suggests that they all contribute what they can and make up the balance needed for the operation, which balance is now only a few dollars. And then, forming themselves into a committee of the whole, they wait upon our disabled little hero and with immense formality and boyish stiffness tender him a letter of apology and the purse of money. It is too much for little Mike's stubbornness and he breaks down and hides his eyes that the boys may not see the tears. But little sister rewards them as they should be rewarded —by a hug and a kiss for each boy— and the picture ends with their receiving Mike into their arms and hailing him as a comrade again.

It is one of the most appealing of child stories and full of unconscious humour of boyhood, none of which is lost by the youthful participants. There is little doubt that it will be in demand for return dates in every house where it is shown throughout the country.

Edison Film No. 6741 **Copyrighted, January, 1911** **Released, March 25, 1911**

Code, VONCONDRE **Approx. Length, 1000 feet**

An Eventful Evening

From "Miss Civilisation" by Richard Harding Davis

(DRAMA)

ADAPTED from Richard Harding Davis' one-act play entitled "Miss Civilisation," this is an interesting subject dealing with modern, up-to-date womanhood and picturing a type of girl that stands far above the sit-by-the-fire-in-fear lady of our ancient civilisation, where the slightest noise up stairs or down sent little Miss Ancient shuddering into the corner, waiting with fear and trembling for something to happen. But Mr. Davis has here given us a modern

womanly woman with heroism in her veins and direction in her methods.

It is no easy matter for a girl to deliberately face three hardened burglars of the worst type and to calmly contrive to hold them in the house until their captors arrive. Neither does she use the method of "at the pistol point" to do it, but depends upon her helplessness and womanly ways to hold them in the room until help arrives. But back of all this there is a stronger motive still which helps her in her bravery. It is the thought of saving the life of her mother, who is very ill upstairs and whom the doctor orders must not be disturbed in any manner. So when "Miss Civilisation," the title that Mr. Davis has bestowed upon this young lady, discovers that the burglars are about to enter the house, she steals downstairs to the telephone and 'phones to the station agent of the Railroad of which her father is President, and orders out a special engine and wrecking crew to come to her aid.

Then she succeeds in a very effective and feminine manner in detaining the burglars in the room down stairs without disturbing the mother in the least. This scene is both dramatic and natural and holds the audience spellbound, as it is intermingled from time to time with views of the engine and the wrecking crew tearing down the track at sixty miles an hour. At last three long blasts from the steam engine give her warning that the house is surrounded by men. In the next instant she is in the arms of her father, while the dumbfounded burglars are confronted by a crowd of blue coats and the dirt begrimmed men of the roundhouse. She has done heroic work well without disturbing the mother, who has been kept in ignorance of it all and who is sleeping peacefully.

The light effects in this picture are worthy of special mention and add a great charm to this interesting drama of suburban life and the heroism of womankind.

Edison Film No. 6742 **Copyrighted, January, 1911** **Released, March 29, 1911**

Code, VONDRECHT **Approx. Length, 995 feet**

The Lover and the Count

(COMEDY)

AN extremely persistent young American, who is passionately in love, in attempting to pay court to his sweetheart is placed in many distressing circumstances by her very ambitious and domineering old mother. The young lady's father, a very resigned and submissive old gentleman, is in sympathy

with the young American, but because of the mother's decided preference for the Count as her daughter's suitor he dares not offer any suggestion that may be construed as detrimental to the Count's courtship.

The lover and his sweetheart make many attempts to see each other, but each time they are detected and their plans are thwarted. The maid, because of her persistence in assisting the young lady and her lover, is discharged. The mother then advertises for another maid, and the lover seeing the advertisement in the paper, costumes himself as such. Then, with his chum ensconced in a newly acquired wicker trunk, he makes his way to his sweetheart's home, where he is given the desired position of maid.

Losing no time in executing his plans, he discloses his identity to his sweetheart who immediately expresses her approbation. She is put in the wicker trunk and the lover, simulating drunkenness, creates a disturbance which causes his dismissal. As soon as the lover and the trunk containing his sweetheart are in the hall the chum, who has secreted himself behind the screen, locks the family in the room.

The lover and his sweetheart repair to the floor below where they meet the minister whom the Count had caused to be present for his own marriage, and realising that they need go no further, they are married on the spot. The Count, the mother and the father appear on the scene just as the marriage ceremony is completed; the Count and the mother are so chagrined and crestfallen that they leave the room in disgust; the father remains behind rejoicing over the lovers' triumph.

The story is brimful of life and the acting is deliciously funny.

Edison Film No. 6743 **Copyrighted, January, 1911** **Released, March 29, 1911**

Code, VONKEN **Approx. Length, 1000 feet**

The Black Bordered Letter

A Detective Story

(DRAMA)

THERE is always a certain undeniable interest taken in anything that pertains to those hunters of the law, the detectives. There seems to be some fascination about them that holds the attention of young and old. The Edison Company presents the moving picture world with an interesting and fascinating detective story in their latest picture entitled "The Black Bordered Letter."

We are introduced in the opening scene to Miss Mabel Renshaw just prior to her leaving for a visit to her aunt. Here we are also shown her fiancé, and at once become interested when we discover that he is deeply in love with her sister Alice. This fact does not seem to greatly disturb Miss Renshaw and she proceeds on her visit to her aunt. This is the last we see of Miss Mabel Renshaw, who is an heiress and into whose possession upon her marriage day will fall a considerable amount of wealth.

As in all detective stories, we are next confronted with the announcement that Miss Renshaw has suddenly disappeared. No trace can be found of her despite the fact that she is being searched for on at least two continents. She left her home and from that moment has presumably dropped off the earth, as far as any trace of her whereabouts can be ascertained. Of course the family is greatly upset and as a last resort they go to the famous detective, Griffith Grafton. But before calling upon him they receive a letter from the missing girl, the border of which is draped in black, the mourning paper being used on account of her father's death, which left her the great heiress.

Calling upon Mr. Grafton, the mother and Mabel's sister, Alice, lay the case before him, showing him the black bordered letter, which contains the mere statement that she has found the man whom she loves and is happy and that they should not search for her. Not content with this they place the case in Mr. Grafton's hands. It is with a keen eye and his knowledge of the world in general that he at once detects a peculiar odour about the paper. Unknown to either of the ladies, he discovers upon the inside page of the letter invisible writing which is brought to view by the extreme heat of the fire. The contents of this letter discloses the fact that the missing heiress, Miss Renshaw, is in great trouble, even to the extent of being in fear of death ; and in it she pleads pathetically for help.

The detective keeps this to himself and proceeds upon his investigation with the usual method of these mysterious men of the law. He soon discovers the secret marriage of Miss Alice Renshaw to Mr. Scott, the fiancé of the missing girl, and forces her to confess to it. This adds new light to the case, as from all appearances it looks as though Mr. Scott had deliberately taken means to do away with his wife's sister. Not convinced of this, Mr. Grafton finally discovers another and a stronger motive for her disappearance, and he at once proceeds to put his theory into practice.

We are next introduced to a sanitarium where we are shown Griffith Grafton, who only a few hours before was a strong, healthy man, but is now a weak, miserable man filled with various ills and making application at the sanitarium with the assistance of a medical friend. We are not kept long in ignorance of the fact that this sanitarium is not only a hospital for various diseases, but is also a private insane asylum in which people are confined by force. Nor does it take us long to discover the motive for Grafton's application in this sanitarium, for he soon finds the missing heiress there, held against her will.

The method in which he succeeds in liberating her from this institution is worthy of the keen methods of this famous detective. Her escape is thrillingly shown, and we are next introduced to a family conference in which the mystery is cleared up and the hands of the guilty party bound with manacles, this person being no other than Dr. Clark, the respected trustee of the estate, who to cover up his defalcation of the fund had caused Miss Renshaw to be placed under restraint in his private sanitarium.

The story is of absorbing interest and holds the spectator's attention from start to finish. Its photographic quality is well sustained and the acting throughout is of the high standard expected from the Edison Company.

A Word from Mr. Edison

When I invented the modern Moving Picture, in the summer of 1889, I sought to do for the eye what the Phonograph had done for the ear. The growth of the business since then, the high character of the pictures made by my own company, and other American and foreign manufacturers under my patents, and the thousands of theatres, many of which were built especially for the purpose, represent a development that has far exceeded my most ambitious hope.

I am proud of the Moving Picture industry, of the effect it has had and must have in the education and entertainment of the public, and of my own part in the development. Living, as we do, in an age of rapid fire growth, in my opinion the Moving Picture will do much towards the intellectual development of the people. In the twinkling of an eye one may visit cities and places of scenic and historic interest; and in the passage of but a few minutes books, poems and dramas that we may not have the time or inclination to read may be brought before us, in tabloid form, it is true, but sufficiently in detail to be perfectly comprehensible.

The Moving Picture has brought within the means of all the opportunity to cultivate and broaden and delight the mind that in the old days was only possible by much travel and extensive reading; and I predict that in the years to come a good part of the education and culture of our citizens will be based on this particular source of amusement.

Thomas A Edison

As It Is To-day

The referee held up his hand.

"Them last two rounds don't count," he hoarsely announced. Th' fight will have to start all over again."

A low growl ran through the vast audience.

"What's th' trouble, Reddy?" shrieked a fiery-faced man in the tenth row.

The referee squared his jaw.

"Th' trouble is," he explained, "that th' movin'-picture man has struck a bad spot in his film an' th' picture's no good. Are you ready up there, perfessor? All right. Shake hands, boys." And the battle had a fresh start.

Cleveland Plain Dealer.

WHAT KIND OF A FILM CEMENT ARE YOU USING?

Is it satisfactory? Are you getting results?

If not, why not give Edison Special Film Cement a chance?

We are selling large quantities at the present time, and it seems to be giving complete satisfaction,—at least we have yet to hear a complaint from it. As a matter of fact, the consensus of opinion seems to be that it is the *best* Cement that can be used for joining both Inflammable and Non-Inflammable Film.

Price is **1/-** the oz. bottle.

GIVE EDISON FILM CEMENT A TRIAL AND SEE WHAT A *DIFFERENT* CEMENT IT IS

THE CRITICS' PAGE

On which is shown, in the order of its release, a criticism on each Edison Film by some one of the several reviewers for the Film and Dramatic Press.

The Red Cross Seal

At one stroke more is done by the publication of such a picture to refute the silly patter of those who are continually seeing only evil influences in motion picture exhibitions than can be accomplished by hundreds of pages of newspaper argument.
Dramatic Mirror.

The Police Force of New York City

Instructive and valuable is this film. It will serve to raise the policeman's profession in the eyes of the multitude and bring honour upon an organisation that deserves praise, but seldom gets it.—*The Nickelodeon.*

The Joke They Played on Bumptious

The comedy of the picture is good, and it is one of the best that Bumptious has yet appeared in.—*Film Index.*

Eldora, the Fruit Girl

The story was told so clearly and with such natural suspense that it became almost an actual happening.—*Dramatic Mirror.*

A Family of Vegetarians

Here's a film that appeals to head, heart and stomach. * * * The latter organ simply leaps with enthusiastic appreciation. The sides shake, too, with laughter. Truly an affecting and profoundly moving piece.—*The Nickelodeon.*

The Romance of Hefty Burke

A Richard Harding Davis story is adapted for the films in this subject and proves interesting, being forcibly acted and clearly conveyed.—*Dramatic Mirror.*

In the Days of Chivalry

It was an ambitious undertaking to attempt an adequate interpretation of this quaint but touching love tale in a motion picture, but the result is most gratifying.
Film Index.

Sleep, Gentle Sleep

The situations are extremely comical and the acting is good. This may also be said of the photography.—*The Billboard.*

THROUGH THE POST

McDonald's Animated Pictures, Wallsend.

"Re your letter of the 1st inst., to Empire Theatre, Bladon.—All our bookings are done here, and we rarely have a programme at any of our halls without one or more of your productions. This week I think we have at least four of your subjects. I get your Kinetogram, and I should like you to keep me posted with it, as I should miss it very much."

THOS. F. MCDONALD.

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156 Clapham Road, London, S.W.

"Please send some of your small stickers to the above address and oblige. I think your 'Bumptious' series of films are very good, they take on well."

E. L. GLEWS.

The Central Picture Hall, Tonbridge.

"Will you send me some 'Stickers' of your trade mark, as I always make a point of starring your subjects, and oblige."

J. H. G. CUTTS.

Bijou Theatre

Town Hall Square, Bexhill-on-Sea.

"In reply to your letter of the 1st inst., we shall be glad to receive the Kinetogram monthly. We may mention that we generally show one of your films in each of our programmes and they are most popular."

E. P. KINSELLA & H. COLLARD.

The Unity Animated Picture Company,

97 Whitevale St., Dennistoun, Glasgow.

"Re Film 'Ononko's Vow.'—Can you oblige me by supplying one of your Blocks from same to illustrate my programme. I make a feature of all your films, and I find they are always a drawing card at both our halls."

J. CUMMINGS.

New Theatre, Hawick.

"Your pictures are great favourites here."

ADAM GRANT.

Recent Edison Releases

A Complete Table from January 1st, 1911

			Feet Approx
Jan.	4	The Key of Life (Mystical Com.)	980
	4	Boy Scouts of America in Camp (Descr.)	450
	7	Riders of the Plains (Dr. and Descr.)	554
	7	The Little Station Agent (Dr.)	987
	11	A Trip over the Rocky and Selkirk Mountains in Canada (Scen.)	440
	11	The Ship's Husband (Com.)	1000
	14	The Lassie's Birthday (Com.)	560
	14	The Adoption (Dr.)	1000
	18	Into the Jaws of Death (Dr.)	990
	21	The Stolen Claim (Dr.)	1000
	21	The Toymaker, The Doll and the Devil (Com.)	990
	25	His Mother's Thanksgiving (Dr.)	995
	25	Through the Clouds (Dr.)	1000
	28	A Daughter of the Mines (Dr.)	995
Feb.	1	The Greater Love (Dr.)	1000
	1	Arms and the Woman (Dr.)	975
	4	The Cowpuncher's Glove (Dr.)	1000
	8	The Winning of Miss Langdon (Com.-Dr.)	995
	8	The Life of a Salmon (Ind.)	440
	11	Amateur Night (Com.)	550
	11	The Captain's Bride (Dr.)	1000
	15	Old Silver Mine in Peru (Ed.)	250
	15	A Mountain Maid (Com.-Dr.)	750
	15	Pigs is Pigs (Com.)	1000
	18	The Red Cross Seal (Dr. and Ed.)	1000
	22	The Police Force N.Y. City (Descr.)	995
	22	The Joke They Played on Bumptious (Com.)	990
	25	Eldora, the Fruit Girl (Dr.)	1000

Antipodean Compliments

(Extract from a report of our Australian representative.)

"Edison Films are being continually favourably commented upon by our users, and the very good work put in by our expert is beginning to take satisfactory effect. The Edison Films wherever shown are almost invariably the star subjects of the night, and this fact will, of course, make the exhibitors anxious to show Edison Films more freely, and cause a greater demand on the Film renters."

Since writing you last, I have seen "THE ATTACK ON THE MILL," and agree with our Christchurch Manager that it is one of the finest photographically and from a scenic point of view we have ever seen.—*Jno. Fuller & Sons, Theatre Royal, Wellington, N.Z.*

Press Comments on Edison Films "The Red Cross Seal" and "The Man Who Learned"

"Daily Sketch," Feb. 11, 1911.

Health Dramas.

Until quite recently the only purpose of the bioscope picture was to entertain and amuse, but the instructive side of the invention is now coming into its own, with apparently an illimitable field for its usefulness.

The very latest use to which it is to be put is in connection with the crusade against consumption.

Messrs. Edison have just completed a film which is descriptive of tuberculous homes and the insanitary conditions under which the disease was conveyed to human beings. Prominent medical men in London who have had an opportunity of examining the film have expressed the opinion that it is likely to be a valuable auxiliary in the efforts the medical fraternity are making to stamp out the disease.

. . . Another film which shows the educational value of the bioscope in matters of health is one produced in co-operation with the New York Milk Committee.

VACUUM CLEANERS FOR COWS

It deals with the old-fashioned unhygienic way of delivering milk, and then shows the reverse side of the picture--the up-to-date cowsheds in which the animals are sprayed, cleansed with vacuum cleaners, and treated to a thorough brush and wash-up before they are milked.

The manager of the film department iu Clerkenwell Road told the *Daily Sketch* yesterday that the possibilities of education by the cinematograph covered a very wide field indeed.

"These new films," he said, "will be shown in hundreds of halls over the country, and will reach people who could not be reached in any other way.

"Many poor people even in these days are unable to read 'tracks' on consumption, even if they are sent to them, and what they see with their eyes impresses them more than any printed matter would.

"The time will come when even geography and history will be taught in the schools by means of the bioscope."

"Lloyd's," Feb. 12, 1911.

A sympathetic contribution of the Edison Film Company to the National Association for the Study and Prevention of Tuberculosis and the American National Red Cross is a strong, sweet story of sacrifice and devotion. It is not a medical treatise or a tract, but a strong dramatic story. The heroine is a poor girl struggling for existence in New York slumland by painting designs for lamp-shades. Her face attracts a wealthy young man, who dresses in poor clothes and secures a room in the cheap tenement where she lives. As a consequence a new world opens before his gaze. He sees the girl striving to win a prize offered by the Red Cross Society of America. She wins the prize, but surrenders the money that her neighbour's son may be cured of consumption.

"Daily Chronicle," Feb. 10, 1911.

Consumption's Latest Foe.

The Edison Company gave a demonstration yesterday at their London house of a cinematograph film showing the tragic drama of consumption in the home life of our great cities. It is a parable in pictures.

. . . There is a good deal of American sentiment in this picture, and the romance between the rich young man and the poor girl is highly coloured. But the film, which has the sanction of the National Association for the Study and Prevention of Tuberculosis, should do much to strike the imagination of the people as to the necessity of living in healthy conditions, and to awaken the charity of the well-to-do.

"Morning Post," Feb. 10, 1911.

The Crusade against Consumption.

The Edison Manufacturing Company gave a private display of its films, descriptive of tuberculosis homes and the insanitary conditions under which the disease is conveyed through the milk supply, at their offices in Clerkenwell Road yesterday. The medical faculty was invited to attend the demonstration. These pictures will shortly be shown at the various cinematograph halls, and interest in them is secured by a species of story running through the exhibition. In the United States a campaign is being conducted by the National Association for the Study and Prevention of Tuberculosis with the aid of these pictures, and it is hoped by ocular demonstration to awaken England to the necessity of the cure as well as to give information as to the means to be employed for the prevention of the "white plague."

"Morning Leader," Feb. 10, 1911.

Animated Picture Teaching Health

The educational possibilities of the "animated picture" are well shown in a film which has been produced by the Edison Company, the first of a series for the enlightenment of the public in health matters. It should be very helpful in the crusade against consumption.

It is called the "Red Cross Seal." It shows, as a source of tuberculosis, which is a transmittable punishment for poverty and squalor, the poor tenements of New York. There must be a "plot" in the story to make it popular, so a young woman is shown in a room of one of the tenements earning her living by painting small fancy articles. The pictures of life in such a den are very good.

Another of these "health" films should be specially interesting to Londoners, now that their milk supply is declared to be the source of much disease. This Edison picture, "The Man who Learned" was produced in co-operation with the New York Milk Committee. It shows a dairy farm supplying "old fashioned dairy goods," produced in the way that was "good enough for grandfather"; poor grass, dirty barns and apparatus, careless hands, and filthy cows. The man who is to learn is the farmer, who drives away his daughter and her husband and child who are modern, because it is too much trouble to learn cleanliness and order. By chance some of his dirty milk poisons his grandchild in the city. as a doctor proves.

The pictures showing the reformation of his dairy help, barns, herds, and fields make a very clever demonstration of how the thing should be done, and when this film is shown to town-dwellers they will learn a great deal.

"Times," Feb. 11, 1911.

Cinematograph Crusade against Consumption.

A series of cinematograph pictures was exhibited by the Edison Manufacturing Company, Ltd., at 25, Clerkenwell Road, with the object of showing how this popular form of entertainment may be used to educate the public in the prevention of tuberculosis. The pictures are shown in the United States and have met with the approval of the National Association for the Study and Prevention of Tuberculosis. They have been seen by various medical authorities in this country, and are shortly to be exhibited at a large number of public cinematograph halls in London and the principal towns in the country. The story they tell is taken from real life in a New York tenement house, and its moral is the value of fresh air and clean and healthy surroundings in the fight against consumption.

"Onlooker," Feb. 18, 1911.

Science and medicine should always run hand-in-hand for their mutual advantage, a striking example of which is given by the excellent work done by the Edison Company in giving publicity to the crusade against tuberculosis. The cinematograph film of the Edison Company, entitled "The Red Cross Seal,"show sa dramatic and heartrending story of the ravages of the white man's scourge. It has been produced in America under the ægis of the National Association for the Study of the Prevention of Tuberculosis, and as it has now received the cachet of British medical authorities, it will be exhibited in the United Kingdom. The amount of good these exhibitions do in a worthy cause is incalculable.

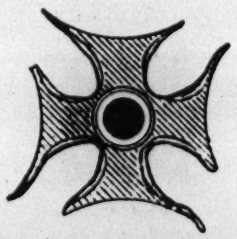
Owing to pressure on our space a large number of these comments are held over.

Questions and Answers

In this department of the KINETOGRAM *we shall publish, as promptly and fully as space will permit, our replies to enquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that enquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addresssd to the* KINETOGRAM, *care Edison Manufacturing Co., Ltd., Edison Works, London, N.W.*

O.F.L.—We have sent you the star wheel taken from our Kinetoscope. The machine has been giving us considerable trouble recently and it occurred to us that the fault might lie in the star wheel, which seems to be somewhat worn. Please let us have your opinion in the matter.

[We have taken the trouble to have a cut made of the star wheel you sent us,



which cut is shown above. The wheel is very badly worn, as the cut shows, and how any Operator or Manager can expect to get a good picture with an important part of his mechanism in such condition is more than we can understand.

The trouble, of course, is directly attributable to this defective part, which in addition to having been originally of poor quality, has been injured through faulty adjustment. Not only should every precaution be taken that all parts shall be of genuine Edison manufacture, but extreme care should be used in their adjustment and regulation. Spurious parts can be detected at once by the absence of the well-known Edison Trade Mark, which appears on all genuine Edison parts and which should always be looked for when making replacement.

Steady, flickerless pictures cannot be obtained unless these precautions are observed.] ———

T.W.C.—In framing a picture the aperture plate must move a little in the direction you are moving the rack pole. On my machine it moves the frame plate opening on the screen, 60 feet away, about 3 inches one way or the other. If you frame the picture up, it moves up; frame it down, it moves down. Can it be remedied? Our arch opening is just the size of the lens, and when we frame a picture, it throws it out a little.

[You will observe that the picture gauge is fastened to a bracket, which in turn is fastened to the body slide of the mechanism. This body slide is fastened to the upright of the machine with two screws which are located under the balance wheel. It is possible that some of the screws in some manner, probably in transportation, have become loose, thus allowing the picture gauge to move up and down while the picture is being framed.]

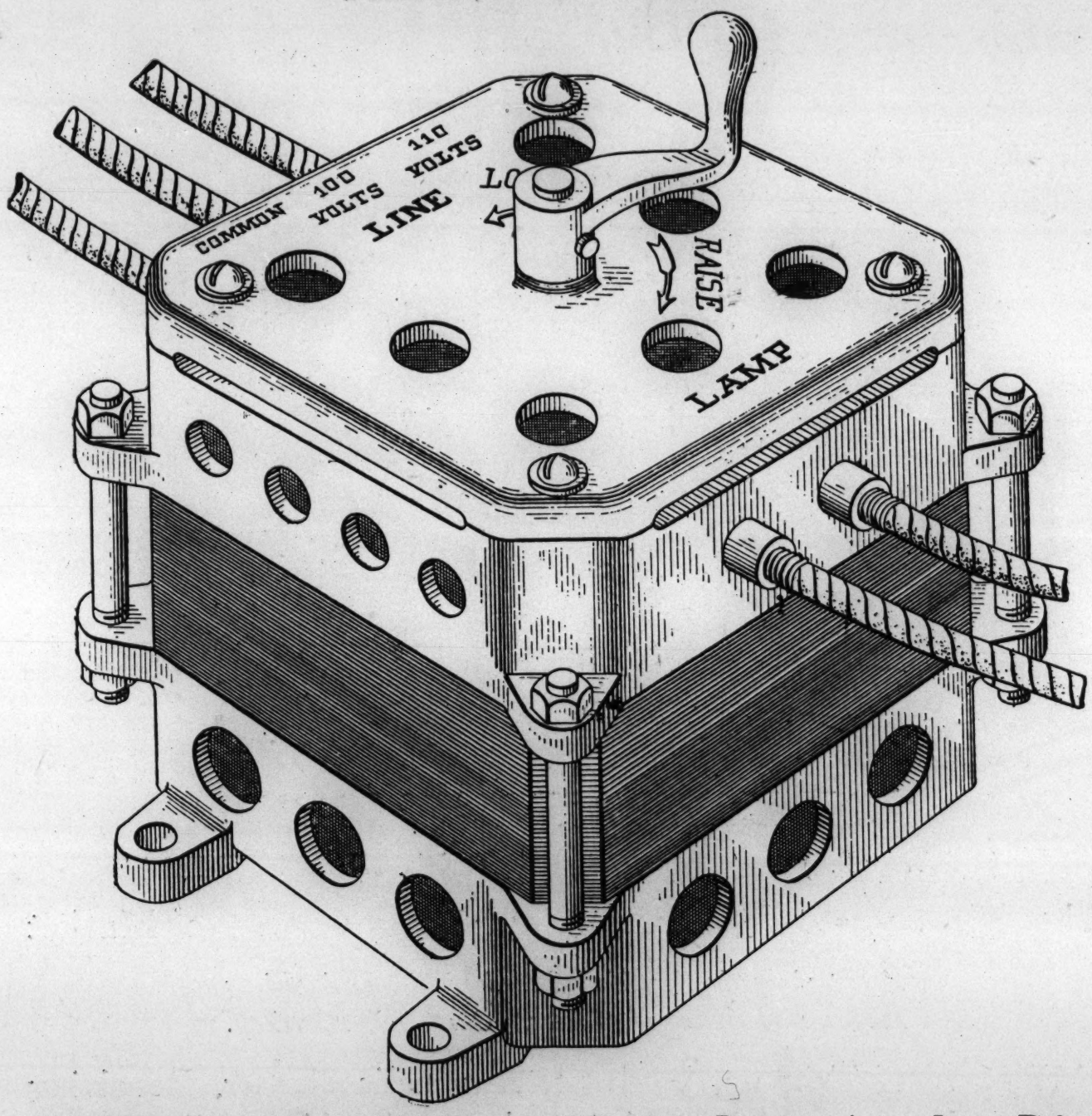
It is with pleasure that I read your *Kinetogram* and hope that you will continue to send it to me regularly. It is just the paper we need to keep us posted about what is going on in the moving picture line.—*M. H. Kuhn, Prop. Dreamland Amusement Co.*

EDISON FILMS ARE BOTH FIREPROOF AND WATERPROOF

In addition to presenting the highest standard of dramatic and photographic quality, they relieve your patrons of all fear of sudden conflagration and, with a little co-operation on your part, of all strain on the eye-sight due to "rain-storms," which are an ever present and disagreeable feature of non-waterproofed films.

The New Edison Economy Transformer

(FOR ALTERNATING CURRENT)



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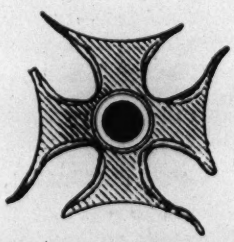

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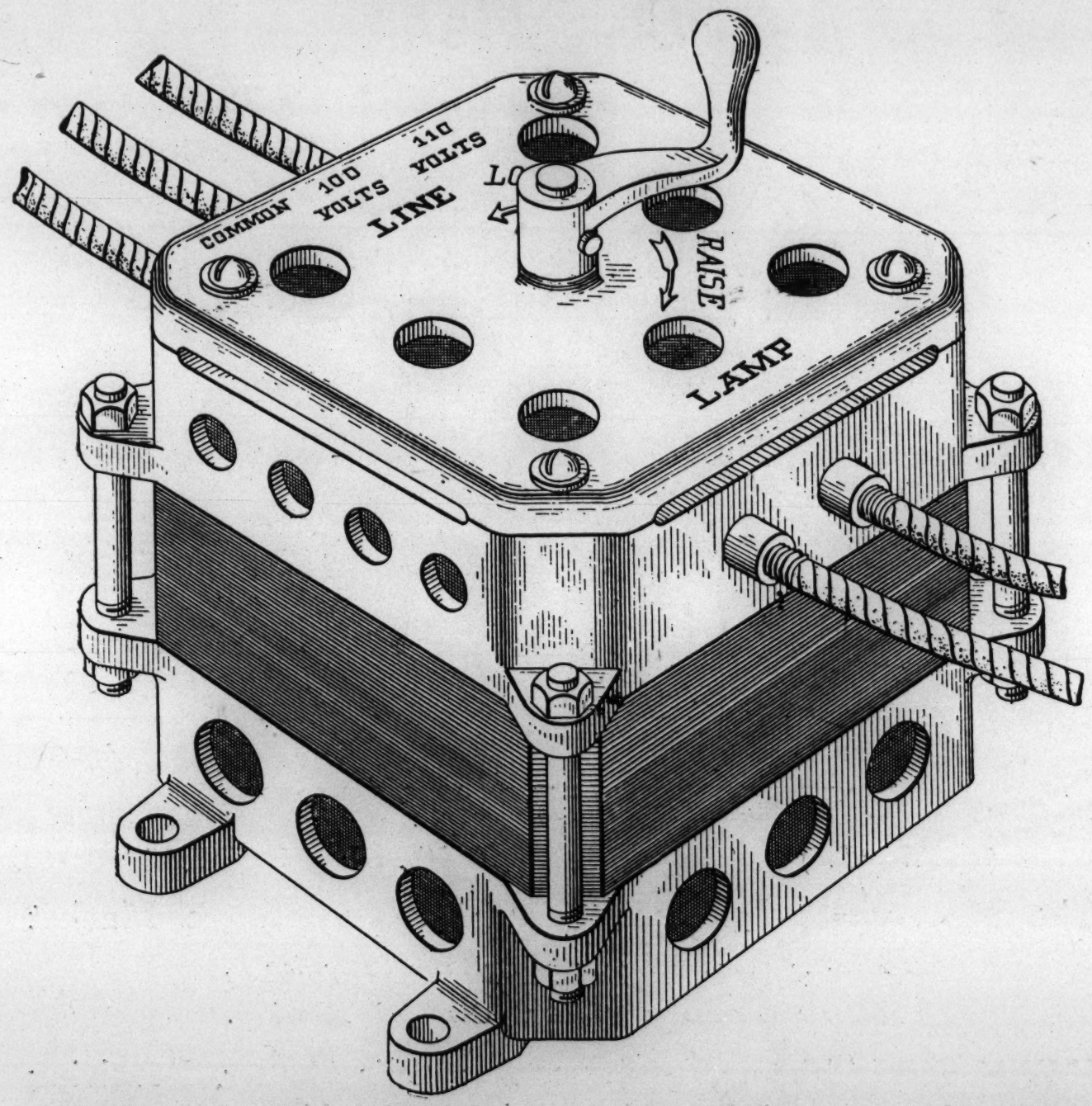

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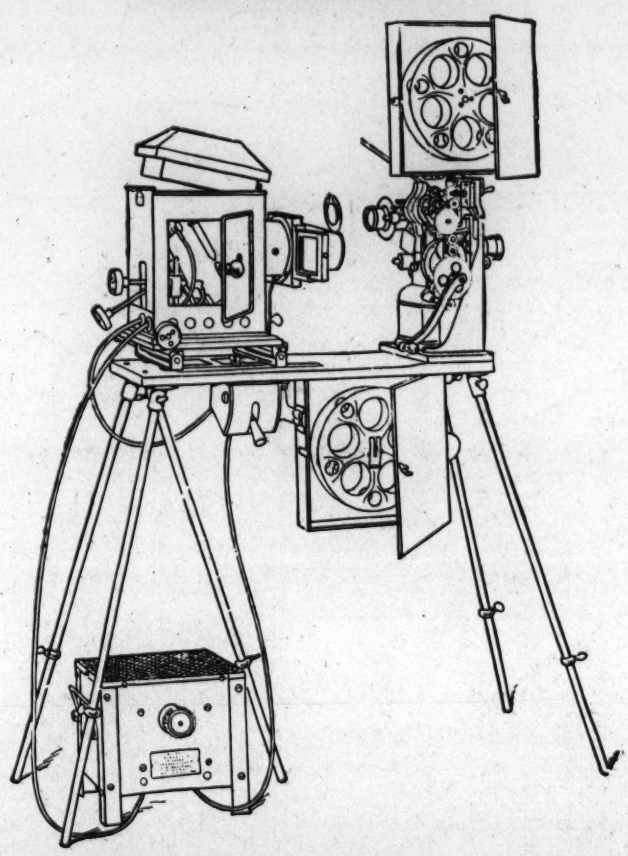

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